

CAROLINA
OPAZO

Portfolio

2017_2021

BIO

Carolina Opazo (Valdivia, Chile, 1987). She has a degree in Visual Arts from the Universidad Austral de Chile. She is currently completing the Master of Arts in Public Spheres MAPS program, Edhea, Switzerland. She has been granted a scholarship by Bourse Hansjoerg Wyss of the Hansjoerg Wyss Foundation. She has participated in different exhibitions and artistic research residencies in Chile, Peru, Mexico and Switzerland.

Since 2018 she collaborates with Almacén Editorial (CL), together they have published the book *Escritos Visuales*. Since 2020 she collaborates with artist Paloma Ayala (MX/CH) on two research projects that will be exhibited at Black Box, Zurich and Hochrhein Triennale 2021. Since 2020, together with Andrea Herrera (CL) and José Caceres (CL/CH), they have been activating a collective of contagions on degenerated subsistence practices such as VIRUS TDS.

STATEMENT

An important part of my work as a visual artist has been dedicated to investigate the historical evolution of ancestral knowledge: mythology and cosmovision around nature and the community, taking into account their present-day re-actualizations as practices of resistance against the neo-colonial dismantling of the territories of the South. My main references come from the Mapuche people, an ancestral territorial space of southern Chile, of which I feel part, although already, from a mestizo context. From this way of understanding the world I approach some decolonial theories of the Anti-imperial South. Likewise, I have been concerned with inquiring into the hierarchies to which our body, language, practices and technologies are subjected, insisting on questioning the symbolic and political divisions: North/South; center/periphery; language/dialect; fiction/mythology, among others.

My artistic research is informed by other disciplinary studies, such as anthropology, hydrology, geology, physics, philosophy, and especially through the oral memory that we preserve in the South. Currently, I am exploring the concept of inverse magnetism, which arises from a stone

I found on a mountaintop, whose composition altered the orientation of a compass by reversing the North/South direction. Geologists call these types of rocks *fossil compasses* because they have preserved the position of the Earth at the time they were formed. For my research, this stone is a witness of the history of the Earth, allowing us to read its movements and signals as a living entity. At the same time, this stone was a lookout site for the defense of the Mapuche territory in what was the frontier of resistance to the Spanish colonization, therefore, it also symbolizes the resistance of the South, and with it the *mapu*: the mother earth. With this background, I have begun to delve into the electromagnetism of the Earth, from the ancestral mythological imaginary to the scientific and technological productivization for the domination of the territories.

I have materialized my findings through installations, editorial and sound pieces, production of critical essays, story telling and participation in events for the exchange of knowledge and practices with other artists and communities.

INVERSE MAGNETISM/ MAGNETISMO INVERSO

Installation, variable dimensions

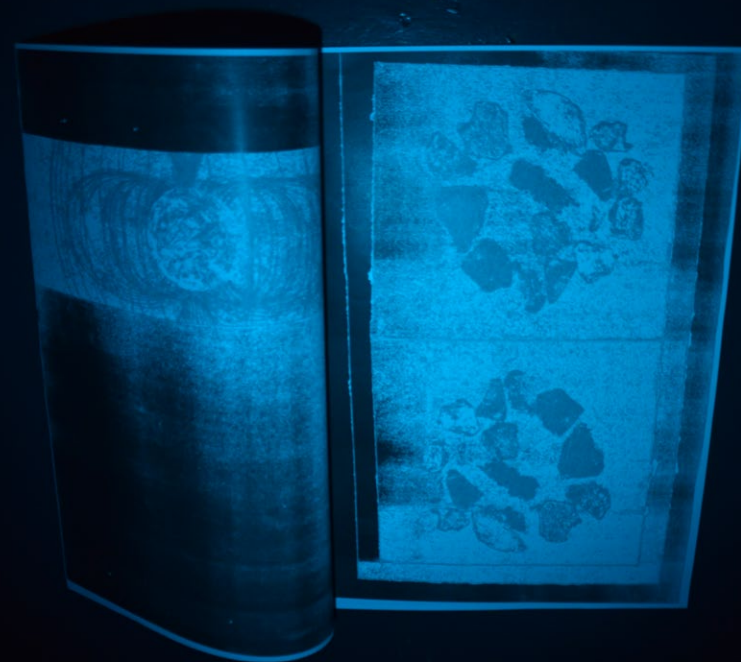
Upcoming event: Degree show, Master of Arts in Public Sphere
MAPS Edhea , June 25 - August 4, 2021. Space: Usego, Sierre.



Inverse magnetism/ Magnetismo inverso interprets the signals of two magnetized stones of inverse polarity which, in their overlapping, amplify or annihilate each other.

For the peoples of the South, the South and the North were imagined as two magnetized stones that danced in the interior of the Earth, originating the abundance of nature. For anthropic signal providers, the Earth's magnetism was inverted as a tool of technological control for the expansion of imperialism.

The installation is composed of a sound space and an editorial piece that replicate the interference in the signals of two inverted hemispheres: their points of amplification or silence.



CATUTOS & GORDITAS

Ongoing research
Upcoming event: Black Box, July 2, 2021



Catutos & Gorditas is a collaboration between artist Paloma Ayala (MX/CH) and Carolina Opazo (CL/CH). Both mestizo artists and migrants in Switzerland, dialogue by intertwining their histories of origin: the northern border of Mexico and the rural south of Chile, territories historically forced to cultural and geographical displacement by political and post-colonial processes. In this context, they examine themes such as: migration, memory, colonization, subaltern language, relationship between economy, politics and history, deterritorialization, among others.

As a metaphor of exchange, they conceive the culinary, specifically the production of two breads: *gorditas* from the North of Mexico and *catutos* from the South of Chile, as witnesses of the memory of their peoples and as an element from which to connect domestic, ecological and community cultural practices.

Catutos & Gorditas begins with the preparation of both breads narrating the stories they embody, situated in a domestic space around the fire in a garden in Zurich. Weaving of common and distant places, which will be formalized in Black Box as a message that connects the inhabitant who passes through the street with the history of other geographical and cultural realities, introducing the idea of deterritorialization, of migrant and mixed-race artists who find themselves outside their local reality and who link their territories with this new place. Thus, the medium through which a cultural language circulates, such as the evocation of food and its history, blurs geopolitical boundaries and humanly overlaps territories.



UNTITLED

Two days of experimental residence with a copy machine and two vitrines
Residency 23 and 24 May. Exhibition in vitrine until 31 June 2021.
GROUND, Les Complices, Zurich



GROUND is a space in support of queer, diasporic BIPOC artists and [cultural] worker allies. This room offer short day residencies where brown, queer and migrant people (and friends) can contribute in the making of this installative work room. Artists are invited to use the materials of the tiny feminist queer ecosystem that the art space Les Complices caringly provides. Artists can use the walls, the copymachine, the books, and other tools. With the images produced from these micro-residencies, *Ground* will produce a zine publication from those seeds, nourished by the various contributions and growing slowly like a plant.

In this context I occupied the space for two days, using the copy machine to print vegetables and poetry, textures and memory. This work cover the windows of LC* right now!



DEL SUEÑO COLECTIVO A LA IMAGINACIÓN INDIVIDUAL [FROM THE COLLECTIVE DREAM TO THE INDIVIDUAL IMAGINATION]

Published in:

- NEWSPAPER / Paper-based versión of the exhibition that should have taken place at the Center d' Art de Neuchatel (CAN) in January 2021.

Made by the students of the Master of Arts in Public Spheres program (MAPS) OF THE Valais School of Art Edhea.

- ISLA / Edition 05 / May, 2021 / ISSN, 2735 - 6000
Editorial production: Dostercios and Almacén Editorial, Concepción, Chile.



Poetic and critical essay on the city of Valdivia, Chile, as a cultural island crossed by water and the catastrophe of a flooded past and future, a metaphor of the tensions between social manifestations with bureaucracy and political and real estate speculation.

HARVESTING WITCHES

Sound piece, 5'
July, 2020

Published in:

- Siluetas de papa, hierba y fuego / Zine Web-to-Print <http://siluetas.coalitioncyborg.org/siluetas.html>
- AOIR Cartografía sonora (Collaborative feminist platform that collects and preserves sounds of memory) <https://www.aoir.cl/>



Harvesting witches is a sound piece produced from a collection of sounds that were recorded at a meeting of 10 women convened by artist Paloma Ayala (MX/CH) who, between the towns of Kaiserstuhl and Hohentengen on the Swiss-German border, came together to think and imagine the maintenance of collective ecologies and sustainability. How do we take care of ourselves, listen, interact? What other layers of relational structures between ourselves and the space by the river can we sustain and maintain? How does situated knowledge engage?



VIRUS TDS

[=tácticas des-generadas de subsistencia]

Virtual network of affective and political contagion
Members: Carolina Opazo, Andrea Herrera y José Cáceres
2020-21
Website: www.virustds.hotglue.me



VIRUS TDS is a network of affective and political contagion that spreads through a virtual editorial hosted at virustds.hotglue.me, and can also be hosted on other platforms based on the exchange of discussions, images and sounds between artists.

Being part of this network of contagion allows us, beyond the constraints of confinement, to collectively dismantle the oppressive precariousness of the reality in which we live, and reverse its symptoms towards creative mutations to understand and change the lines of division imposed on us by an authoritarian world order.

Through this project we have been infected and have allowed ourselves to be infected by artists from different realities, geographies and disciplines.



He vuelto a fotografiar plantas medicinales que tengo en mi jardín



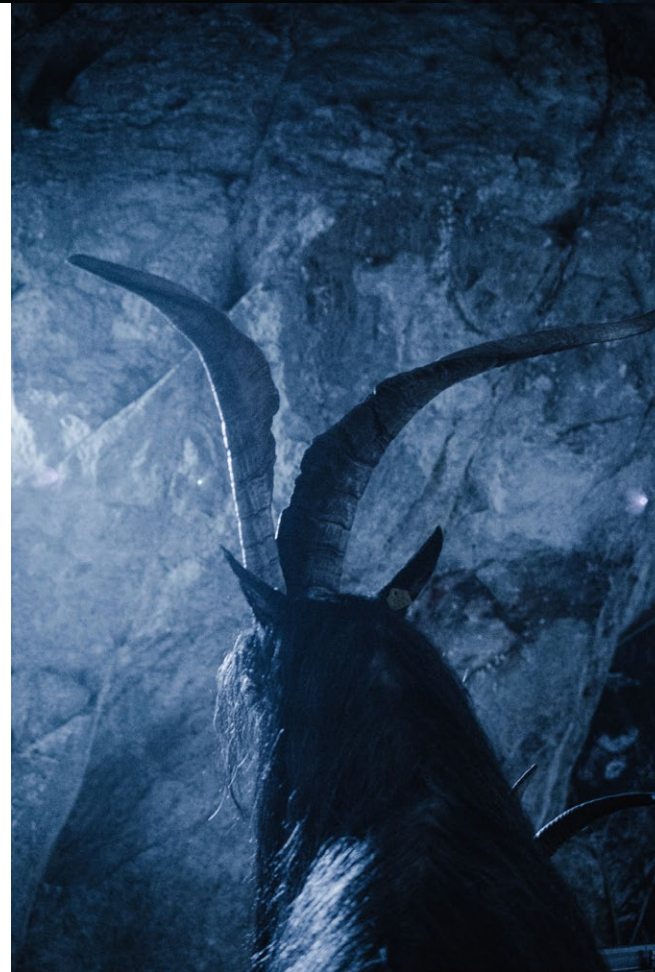
Explorar la idea de comunicación

SUBLIME EFFROI

Sound Piece 14`46``

Online archive: <https://soundcloud.com/carolinaopazo/sublime-effroi>

Exhibition Liz Taza, Espace D'Exposition Max Huber
November and December 2019, Sierre, Switzerland



This sound piece was created as a complement to the photographic exhibition *Sublime Effroi* by Peruvian artist Liz Taza at Espace D'Exposition Max Huber, Sierre. Carolina Opazo for the composition of this sound work went in search of the wild sounds in the Swiss Alps, seeking to establish a connection with Liz's photographs, about a supernatural and animistic world, inspired by the myths surrounding the mountain in the Valais.

WHITE NOISE

Video performance installation
Collective exhibition. MAPS 1 EDHEA – Media Sphere
Lost in transition. Espace Témoin Gus. Geneva
January, 2020



White noise begins with a performance in the center of different roundabouts of vehicular traffic, where the artist moves within the axis of her own body, against the rotation of the pointers of the clock, for an hour in each roundabout. This performance was audio-visually recorded and exhibited as a video installation in the context of the exhibition of her first year of Master Edhea.

Installing herself alone in a public space built for vehicular mobilization, meant a confrontation between the fragility of the body that insists with its presence in public space against the violence of noise and speed of cars. The body of a migrant woman wearing a white suit seeks to establish a critical relationship with the convention of *white beauty* (replicas of Greek sculptures). As antecedent of this intervention, at that time in different Latin American countries social revolts had reached the massive occupation of roundabouts as main manifestation places, knocking down or intervening a series of monuments that were in them, representative of the colonizing white man and the violence over the people.



AMPLIFICANDO CAUDALES [AMPLYFYING FLOWS]

Colaborative Art Residences / Culture Network
Quilleco, Biobío. Chile
October 13, 2018 - January 13, 2019



Amplificando caudales is an art residency with communities in Quilleco. Quilleco is located in the South of Chile, in the Biobío region. Surrounded by mountains, there are many water sources present, which resist the drought caused by the forestry industry. Likewise, the inhabitants continue to maintain a symbolic relationship with nature inherited from Mapuche ancestral knowledge.

The residency aimed to amplify cultural abundances connected to nature and ancestral memory. The artist in residence interacted with a group of women weavers establishing crossings between weaving and aquatic memory. She also explored routes around the Quilleco River, together with a group of young environmental activists, which resulted in the installation of a sound trunk that amplified the flow of the river. On the other hand, with a group of neighbors, they activated memories about the kitchen and the vegetable garden, especially around the preparation and memory of the *catuto* (stone bread), from which a culinary intervention was carried out, interrupting vehicular traffic on the street, where the *catuto* was shared publicly. Throughout the residency, an anthropologist from the community collaborated, guiding the research through what he called a *people born under the spectral syncretism of isolation*, referring to the isolated and mestizo condition of the people, from which different stories and mythologies emerge.

This residency was funded by the Collaborative Art Residency Program of Red Cultura of the Subsecretaría de las Culturas y las Artes, Chile. The residency was registered and published through the book *Amplificando Caudales* with Almacén Editorial (CL). The process was exhibited at the Seminario Internacional de Gestión Cultural of the Centro Cultural Contemporáneo GAM (CL) and at Galería Réplica of the Universidad Austral de Chile, among others.





Printed publication, 2019.
Editorial production Almacén Editorial (Concepción, CL)
ISBN 978-956-398-713-3

Book:
https://issuu.com/caroopazo/docs/amplificando_caudales



ESCRITOS VISUALES [VISUAL WRITINGS]

Autoral curatorship
Collective exhibit in book format, 2019
Editorial Production and Printing Edition by
Almacén Editorial (Concepción, CL)
ISBN / 978-956-09360-0-4

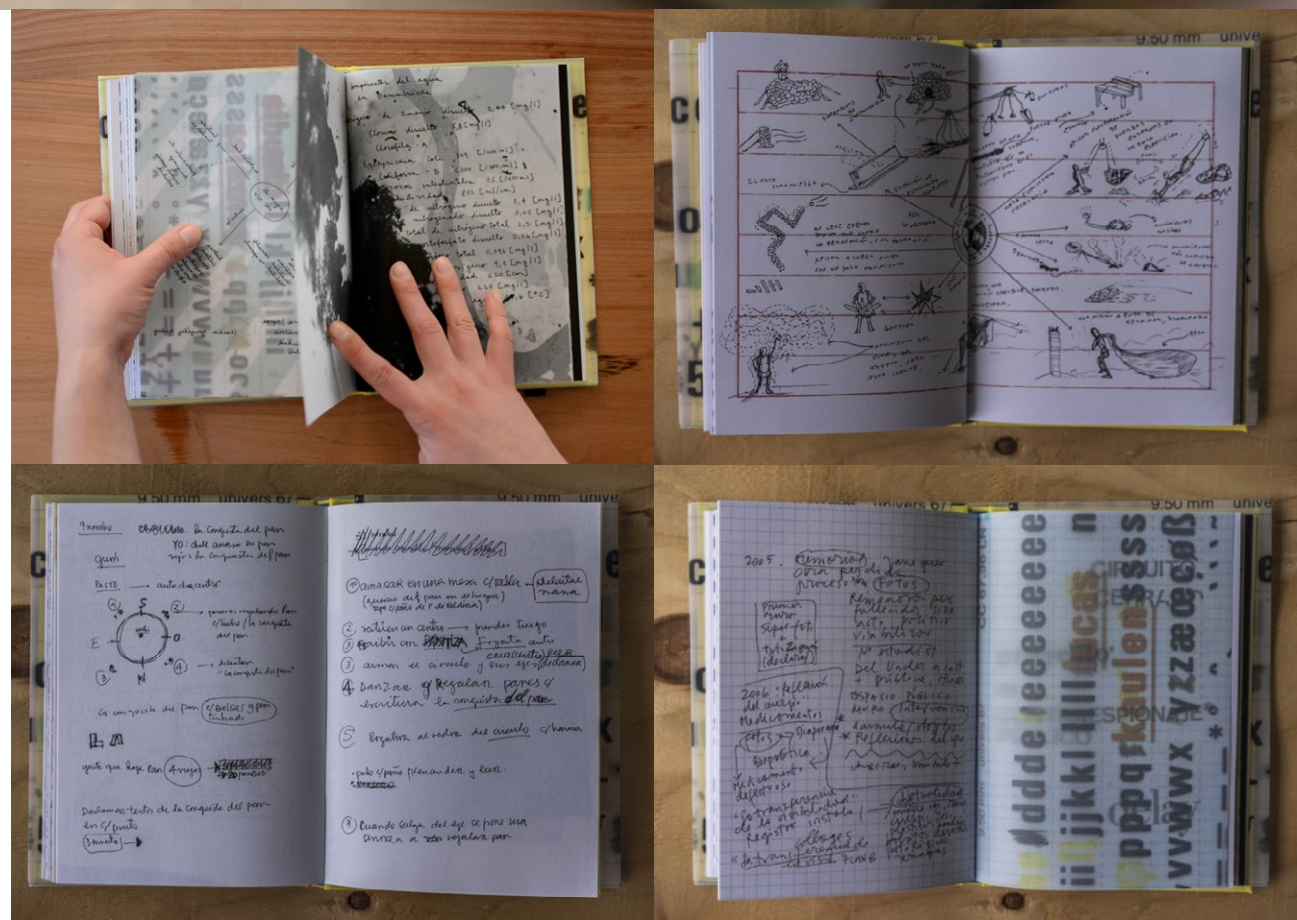


Escritos visuales is a graphic device that circulates as an exhibition space and makes the work of other artists and researchers circulate. In book format, with a limited edition run this portable exhibition is published. Its edition, in 120 pages, it samples, through links that connect and contrast in different grammages and types of paper, the diversity of forms in how eight artists and researchers from different disciplines and artistic interests approach their notebooks.

Escritos visuales is a proposal of independent artistic activation produced through an economic chain of artisan, operating from slow print on a neighborhood scale.

This edition exhibits artistic processes registered in the notebooks by Ash Aravena (Santiago), Sara Lana (Sao Paulo), Rodrigo Arteaga (Santiago/London), Carolina Lara (Tomé), Lucas Kaulen (Santiago), Claudia González (Santiago), Francisco Navarrete Sitja (Santiago/ Barcelona) and Natascha de Cortillas (Concepción).

ESCRITOS VISUALES is a co-production of Carolina Opazo (visual artist) + Almacén Editorial. Binding by Pejesapo Workshop. Cover silk-screen printing by Gonzalo Opazo.



VIAJE ERRANTE

[WONDERING TRAVEL]

Sound piece, 17` 14``

Exhibited in Muestra Internacional de Música 2018 MUSLAB

18 October 2018, Mexico City

Audio extracts in: <https://soundcloud.com/carolinaopazo/viaje-errante-mezcla>

The artist, on her various trips and walks, records the sounds of a forest, a salt flat, the desert and the city. Then, based on the European story "Ship of Fools", she decontextualizes the sources, seeking to interpret the drift and madness.



SERPENTEIO

[UNDULATORY MOTION]

Sound piece, 10'

Digital disk: Ensayos Sonoros del Chile Actual
Curatorship by SONEC Sonoteca digital online de Música
Experimental y Arte Sonoro

January 2019,

Link: <https://archive.org/details/ENSAYOSSONOROSDELCHILEACTUAL/3+Carolina+Opazo++Serpenteio.wav>



Serpenteio is a sound piece based on deep listening to the rivers flowing down from the mountains in the village of Quilleco, Chile. The sounds of the rivers were recorded with different microphonic techniques and then composed together in a sequence that makes the sound sources disappear and appear, revealing a confusing soundscape between the industrial sounds surrounding the rivers and the wild sound environment.

MÁQUINA INSISTENTE [INSISTENT MACHINE]

Exhibition Borra las Huellas
Collective exhibit in Galeria Municipal de Valparaíso
Valparaíso, Chile
October 15 - November 15, 2018



This installation is built from the finding among bushes, of a handmade machine made to cut grass. Now obsolete, the machine was left outdoors exposed to rain and sun, its metal parts rusted and its wooden parts rotted, while mosses and grasses began to colonize it.

The machine was set in motion again, this time in a gallery located in a subway floor with no grass to cut, in front of a decomural displaying a utopian green garden. For two weeks the machine kept in repetitive motion advancing, crashing and retreating in front of this landscape.

Collaboration:
Electronic Engineer Luciano Montecinos.



BORRA LAS HUELLAS [ERASE THE SIGNS]

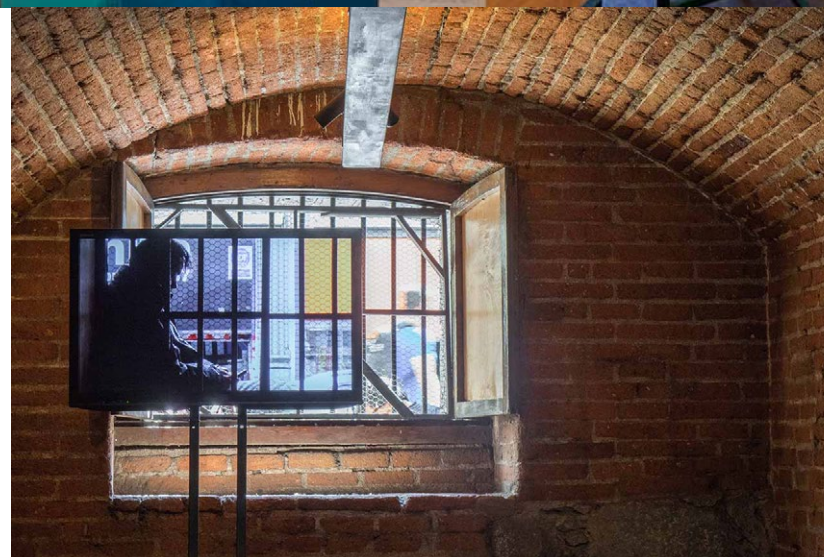
Authoral Curatorship
Collective exhibit in Galleria Municipal de Valparaíso, Chile
October 15 - November 15, 2018



The exhibition *Borra las huellas* brings together ten artists (walkers) from Valdivia, Concepción, Santiago and Valparaíso, who developed in different ways installation works that have in common the search to subvert the tradition, expose the unpredictable, the deviation, the useless, the degeneration, the obsolescence and the randomness between the found and transformed. Here, certain established borders are reversed, it erased and / or stressed the global and local, the industrial and the handicraft, the organic and inorganic, the inside and outside, the form and the content. Thus places, found objects and experiences become material to rework; in the make room for a moment, to then clear.

According to the particular backgrounds of the artists, each place is a commitment to a dialogue that allows different intensities. This is how Enrique Flores finds among junk, the doors of the old and mythical Subaru vehicle, that traveled all over Chile for the scientific television program "The land we live on". Meanwhile, Carlos Silva focuses on the exhibition space itself, unveiling and stressing certain borders and litanies proper to it. Or, Natascha de Cortillas, who with her work connects north to south, artists and collaborators, questioning borders and ways of living where bread, symbolically put together, typical conjunctures of the social and cultural context.

Artists: Carlos Silva (Valparaíso). Catalina González, Ignacio Traverso, Ash Aravena, Isabel Núñez and Enrique Flores (Santiago). Natascha de Cortillas y Sebastián Rivas (Concepción). Isabel Santibáñez y Carolina Opazo (Valdivia).



PITAC PROYECTO DEL INSTITUTO DE ARTE CONTEMPORÁNEO TEMPORAL [PITAC TEMPORAL CONTEMPORARY ART INSTITUTE PROJECT]

Rotativa Prácticas de Arte Contemporáneo en Comunidades
Barrio Plaza Cruz, Concepción, Chile
Collective exhibition in Galería Municipal de Concepción
November 2017



In ten days, this exercise was solved having generated a series of surveys to the community and artists who work with communities, assuming and parodying the imposition of a project of contemporary art when the confidences do not exist to be able to unfold it.

PITAC raises to rethink the position that assumes the artist in relation to the community, when this is immersed in a sociocultural context that it distances of the artistic manifestations and the creative world in general, which is translated as a restriction to activate relations and a project in so short term.

The surveys were exposed in a mural module, inviting to the visitors to respond the same survey.



CONCIERTO DE UN TEMPORAL [CONCERT OF A RAINSTORM]

Solo exhibition in Galería Barrios Bajos.
Valdivia, Chile.
August, 2017.
National Contest Prize Fragua 2017



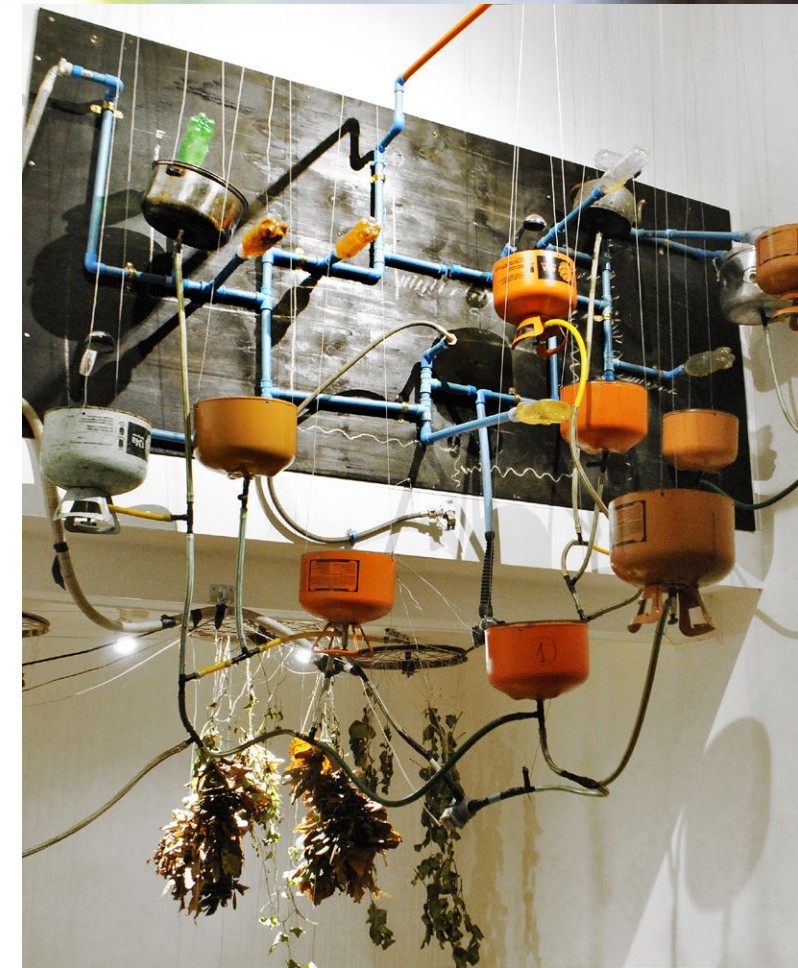
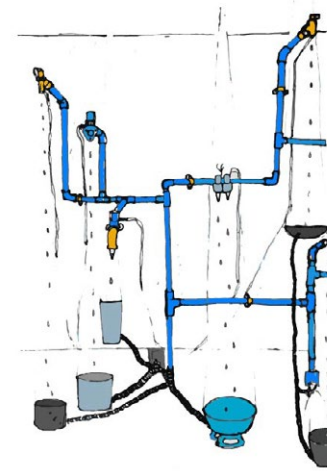
Sound/visual Installation / Materials: water, branches found in the ground, refrigeration gallons cuted by half, hoses, PVC tubes, motors and water pumps of washing machine, pulleys and wheels of bicycle, bottles, among other materials found around some wetlands of the city of Valdivia. Variable Dimensions.

The city of Valdivia, an island within the continent, is trespassed by water in all its orientations and strata: underground rivers, streams everywhere, a large river that surrounds the entire city, many wetlands, vestiges of the tsunami caused by the 1960 earthquake and heavy rains throughout the year. As in no other city in Chile, walking in Valdivia means walking on a ground that is shifting and unstable due to water. This would not be a problem if the waterways were respected, but instead they have been left to drift as dumping grounds, so that at present it is impossible to think of the city's water without thinking of those floating wastes. During stormy days, in the peripheries of the urban radius, rubbish is reanimated between the violence of the water and the wind. Therefore, the storm is not a storm without rubbish flying through the streets or crossing the river and wetlands in Valdivia.

Concierto de un temporal draws attention to a dystopian environmental reality, metamorphosing the aquatic reality of Valdivia through fiction from a kinetic and electric language that shows a space that is as surreal as it is real.

In the wetlands, motors and water pumps were recovered from old washing machines that had been abandoned there, as well as bottles, scraps of pvc pipes, old pots, gas gallons, rusty bicycle wheels, among others. These elements were assembled to produce a continuous circuit of movement, activating dead tree branches, and water that is expelled into the recycled containers and recovered through the motors, in a constant flow where the sounds of the water are deformed by the sound of the rubbish.

Technical assistant: Felipe Laguna / Assembly support: Ash Aravena.



CALLEJEO SONORO

Authoral project in collaboration with artists from Concepción, Chile:
Sebastián Rivas, Javiera Rebeco and Pablo Arancibia.
FAAC / SEQES Colectivo Cultural Chachapoyas.
Chachapoyas, Perú.
August, 2017.



Market Model of Chachapoyas art intervention, with audio registries of southern Chile inviting to children, who spend all the day in the market selling with their families, to interpret the sounds with drawings about how they imagine the landscapes where the sounds comes from.

This relational intervention is a second version of the sound interventions made in public space by the artist in 2015 in the Sound Art Residency programme of TSONAMI, Valparaíso, Chile.



